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9-2014

ARTZ 106A.01: Visual Language - 2-D Foundations

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School of Art, University of Montana
ARTZ 106A 01, Visual Language: 2-D Foundations, 3 credits
PREREQUISITES Art 105A
M, W 8:10 AM - 10:00 AM
Fine Arts 404
August 25-December 12, 2014
Instructor: Steven Krutek
Office: Fine Arts 303
Office Hours: W 10:10 AM – 1:00 PM
steven.krutek@umontana.edu
Mailbox in art office-"Krutek"

COURSE DESCRIPTION

Art 106 introduces students to the basic principles of two-dimensional design and color theory. The learning process is analogous to learning a language. Students must develop a "design and color vocabulary" and articulate these terms orally, as well as apply them visually. Emphasis will be placed on organizing visual elements in conjunction with developing the creative process. Concepts, terminology, and their application are frequently complex. Design and applied color theory principles, like all artistic endeavors, require a combination of an open mind, a willingness to experiment, and a critical eye. This course will provide a foundation for all your future explorations of the visual arts -- whether it is architecture, drawing, painting, photography, printmaking, or sculpture. In addition, this course will also provide you with the opportunity to utilize digital technologies to create and present your work including:

- Mac and/or Window operating systems
- Digital camera workflow (for printing, internet uploading, and for other forms of digital presentation)
- Epson scanners and Silverfast and/or Epson scanning software
- Photoshop (digital color application, layering, and vector masks)
- ImagePrint *and*
- PowerPoint (for presentations consisting of original images and images found on the internet).

Additional technologies may be used where the instructor sees fit.

COURSEWORK

You will find a syllabus attached, which specifically lists the projects we will undertake. These projects, more than likely, cannot be completed in the allotted class time. You can expect to spend at least 5 hours outside of class per week, per **N.A.S.A.D.** guidelines, in order to satisfactorily complete the assignments. Individual and group critiques will coincide with the completion of the assignments. Students are required to thoroughly evaluate their own work, others' work, as well as understand/accept criticism given by others. I DO NOT ACCEPT WORK TURNED IN FOR ANOTHER COURSE. IF THIS IS ATTEMPTED, THE STUDENT WILL RECEIVE AN "F" FOR THE GIVEN PROJECT AND WILL FAIL THE COURSE.

To be successful in this class, each student must:

- Attend and participate in all scheduled classes
- Actively participate in critiques
- Complete all assignments on time
- Keep notes on technical information
- *Help maintain a safe, clean, and organized studio*

GRADING

A total number of points will be formulated from studio projects, written critiques/reflections, and class attendance. The percentage of points earned will be assigned letter grades as follows:

100-94 = A
93-90 = A-

89-88 = B+
87-84 = B
83-80 = B-
79-78 = C+
77-74 = C
73-70 = C-
69-68 = D+
67-64 = D
63-60 = D-
59-0 = F

STUDENT CONDUCT CODE/CLASSROOM CONDUCT

- + *All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at http://life.umt.edu/vpsa/student_conduct.php.*
- + Students may not use headphones or ear buds during class time. This course is meant to build community between one another and to learn from conversations occurring around you as you work. If we are engaged in studio practices during class time, I encourage you to walk around the room to look at other students' work in order to learn and progress.
- + When we do engage in studio practice, I recommend that students wear clothing to class that they feel comfortable staining. (Feel free to wear an apron to class).
- + Cell phones/smart phones or any hand-held device should be put away and silenced while class is in session. They may occasionally be used for educational purposes only, such as photographing work, looking up information, or adding a due date to your calendar, etc. Texting and calling may take place before and after scheduled class times.

ATTENDANCE

Attendance at all classes is mandatory. Students are expected to arrive on time and be in class for its entire duration. All absences regardless of cause (sleeping in/travel/medical emergency/family emergency), follow the guidelines below:

- | | |
|---|-------------------------|
| + Two absences/late arrivals/leaving early: | No grade change |
| + Three to four absences/late arrivals/leaving early: | One full grade drop |
| + Five to six absences/late arrivals/leaving early: | Two full grades dropped |
| + More than six absences/late arrivals/leaving early: | Retake course |

Lectures, discussions, demonstrations, and instructions missed will not be repeated; the absent student must obtain notes and information from another student.

Required meeting times beyond what is shown in the published Class Schedule for the term, per **N.A.S.A.D.** guidelines: 5 hours of studio "homework time" in addition to the scheduled class time for every 3-credit studio art course.

FINAL EXAM

Our final meeting is scheduled for the following date and time: **12/9/14, 8:00 -10:00 AM**
Attendance is required. Student attendance follows the above policy.

INCOMPLETES

Incompletes for the course will only be given in cases of extreme emergency. It is the responsibility of the student to keep the instructor fully informed of such situations.

DUE DATES

Late work is not accepted. If you predict an absence, submit assignments early.

LEGIBILITY AND LABELING

Please label assignments with your name, course number, assignment title, and date: **John Doe, ARTZ106A, Section 1, Problem 1, 9/3/2014**

Label any artwork in this fashion on the back. Any hand-written materials (reflections/critiques perhaps) should be presented in a legible and professional format and labeled in the same manner.

STUDENTS WITH ACCESS/SPECIAL NEEDS

Students with disabilities may request reasonable modifications by contacting me within the first two weeks of the course. The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). "Reasonable" means the University permits no fundamental alterations of academic standards or retroactive modifications. For more information, please consult <http://life.umt.edu/dss/>.

WITHDRAWAL POLICY

Refer to UM Catalogue: [//www2.umt.edu/catalog/acpolpro.htm](http://www2.umt.edu/catalog/acpolpro.htm).

HEALTH AND SAFETY

The UM School of Art uses environmentally-sound methods. Spray fixatives may not be used inside the studio/classroom facilities. They may be used outside or in an approved spray booth. Acrylic media are water-based and acceptable. All are available at our bookstore. You will be individually responsible for clean up at the end of each of your classroom working periods, both during and between classes. No creatures or children under the age of 18 will be allowed in studio during class time or open studio times. No food or open beverage containers are allowed in the School of Art facilities when art-making is in progress. Students may take a snack break by stepping out of the studio/classroom in necessary and approved.

BUILDING ACCESS

The use of studio space requires enrollment in a specific studio course or a course that incorporates studio practices. Hours are from 7 AM – 11 PM daily.

PEER RESOURCES

If you happen to miss any lectures, discussions, demonstrations, and instructions due to an absence; you must obtain notes and information from another student.

Record the contact information of two classmates below:

Names: _____

M phones: _____

H phones: _____

E-mails: _____

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Syllabus

Mon. Aug. 25	Introductions. Course description, objectives, etc. Supply list Syllabus
Wed. Aug. 27	Introduction to Color and Design. Hand out outline and discuss Problem 1 - 50 Characters .
Mon. Sep. 1	NO CLASS, LABOR DAY.
Wed. Sep. 3	WORKDAY.
Mon. Sep. 8	DUE: Problem 1 - 50 Characters Critique. Hand out outline and discuss Problem 2 – Three-Tone Value Grids---with at least 5 Characters from Problem 1.
Wed. Sep. 10	WORKDAY.
Mon. Sep. 15	DUE: Problem 2 – Three-Tone Value Grid---with at least 5 Characters from Problem 1. Critique, using new terms to discuss pieces. Hand out outline and discuss Problem 3 – Value and Complementary Color Gradients. Agnes Martin, Paul Klee, and Chuck Close slide presentation (utilizing grids).
Wed. Sep. 17	WORKDAY.
Mon. Sep. 22	WORKDAY.
Wed. Sep. 24	DUE: Problem 3 – Value and Complementary Color Gradients. Hand out outlines for Problem 4 – Interaction of Color: Tints, Tones, and Shades.
Mon. Sep. 29	WORKDAY.

Wed. Oct. 1	WORKDAY.
Mon. Oct. 6	DUE: Problem 4. Critique. Hand out outline for Problem 5 – A Digital Color Scheme Application Process.
Wed. Oct. 8	Discuss and Demonstrate Problem 5 – A Digital Color Scheme Application Process: Utilizing Epson and/or Silverfast scanning software to scan a portion of one of the designs from Problem 2. Applying colors schemes to this achromatic design digitally, using Photoshop layers and vector masks. Uploading images to Dropbox WORKDAY.
Mon. Oct. 13	Printing images using ImagePrint software WORKDAY.
Wed. Oct. 15	WORKDAY.
Mon. Oct. 20	DUE: Problem 5 – A Digital Color Scheme Application Process. Critique. Hand out outline and discuss Problem 6 – Camouflage Collage (Home): color matching with acrylic paint to printed images. Short presentation: Hannah Hoch.
Wed. Oct. 22	Individual meetings to review absences/grades WORKDAY.
Mon. Oct. 27	Individual meetings to review absences/grades WORKDAY.
Wed. Oct. 29	DUE: Problem 6 – Camouflage Collage (Home): color matching with acrylic paint to printed images. Critique Hand out outline and begin to discuss Problem 7 – Still-Life Paintings\Digital Montages Inspired by David Hockney’s Photo-montages. Presentation: David Hockney’s Photo-montages. Demonstration: Digital Camera Workflow Utilizing a Point-and-Shoot Camera.
Mon. Nov. 3	Continuation of Demonstration WORKDAY.
Wed. Nov. 5	WORKDAY.
Mon. Nov. 10	DUE: Problem 7 - Still-Life Paintings Inspired by David Hockney’s Photo montages.

Critique.

Wed. Nov. 12	Discuss Problem 8 – FINAL PROJECT
Mon. Nov. 17	DUE: Sketches for Problem 8.
Wed. Nov. 19	WORKDAY
Mon. Nov. 24	WORKDAY
Wed. Nov. 26	NO CLASS, TRAVEL DAY FOR THANKSGIVING
Mon. Dec. 1	DUE: Problem 8 – FINAL PROJECT Critique.
Wed. Dec. 3	DUE: Problem 8 – FINAL PROJECT Critique.
Tues. Dec. 9	DESIGNATED FINAL TIME: 8:00 AM -10:00 AM. MANDATORY CLEAN-UP OF STUDIO!

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Supply List

OPTIONAL TEXT: *Launching the Imagination* (reserved copies are available)

Golden Acrylic paint kit

Acrylic varnish retarder

Princeton paintbrushes: 8B, 6B, 2Fb, 2R **OR** 1R

12" x 16" Art Advantage mixing palette

(2) 11" x 14" **OR** 12" x 16" canvas boards

(2 pk.) 16" x 20" Art Advantage pre-stretched canvases

(2) 15" x 20" Crescent illustration boards

(100 pk.) 4" x 6" un-ruled index cards

Black and Gray construction paper

(2) 11" X 17" Hahnemuele photo ink jet paper

Kimberly Graphite Drawing Pencil Kit

Factus extra soft eraser

Black Sharpie twin-tip marker

Nori 1.84 oz. paste

#1 X-acto knife, with #11 blades

yardstick **OR** meterstick

large container for water

rags for cleaning